SYLLABUS -- POETRY NOW

Lamantia

I Poetry: an overview

What is poetry?

1. Macrocosmically: a unifying concept of the world
   a. Poetic theory of the nature of language.
   b. Primitive expressions in pre-capitalist formations.
      (1) The Hopi (example)
   c. Magic art, myth-making, dream-life.
   d. Childhood sources.
2. Microcosmically: expression specifically in language and textual objectivization.
3. Qualities of poetry:
   a. Analogical imagination.
   b. Conquest of the unknown; revelation.
   c. Perpetual mutation of images: verbal transformation and absolute meaning
   d. Essential notions of the poetic domain from Hegel's AESTHETICS to surrealism.
   e. Inspiration, the role of the erotic and the Poetic Marvellous.

II Discoveries of surrealism (theory)

1. Psychic automatism:
   a. Initial discoveries around 1920.
   b. Correlatives to Freud's findings; adoption of psychoanalysis as a critical method.
   c. Simulation of mental states (hysteria, et al.)
   d. Precursors of surrealist composition: Poe, Nerval.
2. Objective chance.
3. The oneiric image.
4. Eroticization of reality.
5. Alchemic transmutation and poetic metamorphosis.
6. Umor and Black Humor.

III Discoveries of surrealism (practice)

1. Automatism and automatic writing: first stages and consequent development.
2. Triumph over the tyranny of debased language.
3. Concrete irrationality.
4. Role of subversive intelligence and receptivity to verbo-auditive automatism.

5. The Marvelous in everday life and poetry beyond the poem.
6. Surreality within reality; keys to surrealist experience; progressive explorations and deepening of surrealist domains.

Reading (required) for I, II, and III: in André Breton: MANIFESTOS OF SURREALISM (*Manifesto of Surrealism 1924*, pp. 3-47, and *Surrealism in its Living Works (1953)*, pp. 297-304; and Franklin Rosemont: *Note on Automatism* in THE APPLE OF THE AUTOMATIC ZEBRA'S EYE.

IV Revaluation of the poetry of the past.

1. Lautréamont and Rimbaud.
2. Romantics and pre-romantics.
   a. German romanticism.
   b. Gothic literature and contemporary extentions in Lovecraft, Ashton Smith, et al.
3. Some examples: William Collins, E. A. Poe, Edward Young.
4. Links to surrealism.

V Poetry in America.

1. Historical background.
2. Divergence into fragmentation; influence of positivist and pragmatic tendencies; retrograde "realism" and "objectivism"
3. Early 20th century exceptions and precursors: Samuel Greenberg, Mina Loy and Harry Crosby.
4. Contemporary surrealist poetry.

Reading for IV and V: Four required poetry monographs by J. Jablonski, N.J. Peters, F. Rosemont and P. Rosemont.

VI Poetry as revolutionary force.

1. Examination of world surrealist poetry.
2. Goal: the de-alienation of humanity and its language.
3. Dialectics: spirit of negation and re-integration.
4. Another reality surpassing given reality.

READING LIST

Required reading (available in Art Institute book store)

Breton, André: MANIFESTOS OF SURREALISM, University of Michigan Press.
Jablonski, Joseph: IN A MOTH'S WING, Black Swan Press.
Peters, Nancy Joyce: IT'S IN THE WIND, Black Swan Press.
Rosemont, Franklin: THE APPLE OF THE AUTOMATIC ZEBRA'S EYE, Black Swan Press.
Rosemont, Penelope: ATHANOR, Black Swan Press.

SUPPLEMENTARY READING

Unless otherwise designated all books are presumed in print. Key: o.p. (out-of-print), (p) paperback and (L) books probably available in Bay Area Libraries (e.g. Art Institute, SF Museum of Modern Art Library, University of California, SF Public Library (main), etc.)

Arp, Hans: ARP ON ARP. Poems, essays, memories. Documents of 20th Century Art, Viking Press, 1972. (p) (SFAI L)

Bachelard, Gaston: ON POETIC IMAGINATION AND REVERIE. Library of Liberal Arts, N.Y., 1971. (p)

Breton, André: WHAT IS SURREALISM? Edited and introduced by Franklin Rosemont. Pathfinder Press, N.Y. 1978. (p)
SURREALISM AND PAINTING. Random House, N.Y., 1972. (p)
SELECTED POEMS. Grossman Cape Editions. (p) (SFAI L)
YOUNG CHERRY TREES SECURED AGAINST HARES. University of Michigan Press, 1969. (hardcover only in print)
NADJA. Grove Press, N.Y., 1960. (p) (SFAI L)
ODE TO CHARLES FOURIER. Cape Golliard. (L)

Carrouges, Michel. ANDRE BRETON AND THE BASIC CONCEPTS OF SURREALISM. University of Alabama Press, 1974. Highly recommended.

Césaire, Aimé: RETURN TO MY NATIVE LAND. Preface by Breton. French text with English translation. Presence Africaine, Paris. Also Penguin Books edition, but without Breton. (p)
CADASTRE. Translated by Emile Snyder & Sanford Upson. The Third Press, N.Y., 1973.

Chirico, Giorgio de: HEBDOMEROS. Peter Owen, London. Forthcoming edition in Documents of 20th Century Art series, Viking Press.

Collins, William: POETICAL WORKS. Aldine ed., London, 1894. (L) (SFAI L)

Eluard, Paul: CAPITAL OF PAIN. Translated by R.M. Weisman. Grossman, 1973.

Garon, Paul: BLUES AND THE POETIC SPIRIT. Eddison Press Ltd., London, 1975. To be published in 1978 in the U.S. by DeCapo.

Greenberg, Samuel: POEMS FROM THE GREENBERG MSS. New Directions, 1939. (L) Also included in NEW DIRECTIONS IN PROSE & POETRY 1939 (annual anthology) (L)
POEMS BY SAMUEL GREENBERG. Edited by Harold Holden & Jack McManis. Holt & Co, N.Y., 1947. (L)

Hegel, G.W.F.: AESTHETICS. *Lectures on Fine Art.* Tr. by T.M. Knox. (2 vols.) Volume 2 contains section on Poetry. Oxford University Press, 1975. (L)

Jablonski, Joseph: in ARSENAL, no. 3, 1976, *The Secret Passage.*

Lamantia, Philip: TOUCH OF THE MARVELOUS. Four Seasons Press, 1974. (p) (SFAI L)
THE BLOOD OF THE AIR. Four Seasons Press, 1970. (p) (SFAI L)
Poetic Matters. Critique of situation of poetry in the U.S., in ARSENAL, no.3, 1976.
The Crime of Poetry. In surrealist section of CITY LIGHTS ANTHOLOGY, San Francisco, City Lights Books, 1974. (p)

Lautréamont, Comte de: MALDOROR. Tr. by Paul Knight. Penguin Books, 1978. Latest translation. (p) (SFAI L)

Loy, Mina: LUNAR BAEDECKER & TIME-TABLES. Jonathan Williams, Highlands, 1958. (L)

Marcuse, Herbert: EROS AND CIVILIZATION. Beacon Press, Boston, 1955, 1966. (p)(SFAI L)

Matthews, J.H.: SURREALIST POETRY IN FRANCE. Syracuse University Press, 1969.
TOWARDS THE POETICS OF SURREALISM. Syracuse University Press, 1976.
BENJAMIN PERET. Twayne Publishers, Boston, 1975.

Paz, Octavio: THE BOW AND THE LYRE. McGraw Hill. (p)
EARLY POEMS 1935-55. New Directions. (p)
EAGLE OR SUN? October House, N.Y. (p) Surrealist prose-poetry.

Péret, Benjamin: *Magic: the Flesh and Blood of Poetry.* In VIEW, no. 2, Series III, 1943. Kraus Reprint (L)
PERET'S SCORE. Tr. by J.H. Matthews. M.J. Minard, Paris, 1965. (p) Available from Black Swan Press, 2257 No. Janssen Ave., Chicago, Illinois, 60614.

Poe, Edgar Allan: THE PORTABLE POE. Viking Press, N.Y. Contains most of the poems and important text *Between Wakefulness and Sleep,* pp. 657-660. (p)(SFAI L

Rimbaud, Arthur: ILLUMINATIONS. Tr. by Louise Varese. New Directions. (p)
SEASON IN HELL. Tr. by Louise Varese. New Directions. (p)
COLLECTED POEMS. Penguin Books. Prose translations.

Rosemont, Franklin: MORNING OF A MACHINE GUN. Poems and drawings. Surrealist editions, Black Swan Press, 1968.
The Crisis of the Imagination. In ARSENAL, no. 2, 1973.
The New Argonautica. In CITY LIGHTS ANTHOLOGY, City Lights Books, 1974.

Winslow, Pete: A DAISY IN THE MEMORY OF A SHARK. Surrealist poems. City Lights Books, 1973. (p)

Young, Edward: NIGHT THOUGHTS. Many 19th century editions. (L)
POETICAL WORKS. Aldine, ed. 2 vols. o.p. (L)

PERIODICALS AND ANTHOLOGIES

ARSENAL: Surrealist Subversion. Nos. 1, 2, 3. 1970-1976. (no. 1, o.p.)

CITY LIGHTS ANTHOLOGY. Contains a surrealist section edited by The Surrealist Movement in the United States, pp. 199-250. City Lights Books, 1974.

LONDON BULLETIN. Two volumes. Arno Reprint. (L)

MARVELOUS FREEDOM: Vigilance of Desire. Catalog of World Surrealist Exhibition, Chicago, 1976. Black Swan Press. Available at City Lights Bookstore. (SFAI L)

THIS QUARTER: Surrealist number. Arno Reprint. (L)

NEW DIRECTIONS ANNUAL 1940. Values in Surrealism. Ed. by Nicolas Calas. Translation of surrealist poetry & prose from French. (L)

VIEW: A Magazine of the Arts. 3 volumes. Kraus reprint. (L)

VVV. Edited by David Hare. Breton, Duchamp & Ernst were editorial advisors. Number 1, 2-3 (double) and 4. 1942-1944. New York. (L --SF Museum of Modern Art)